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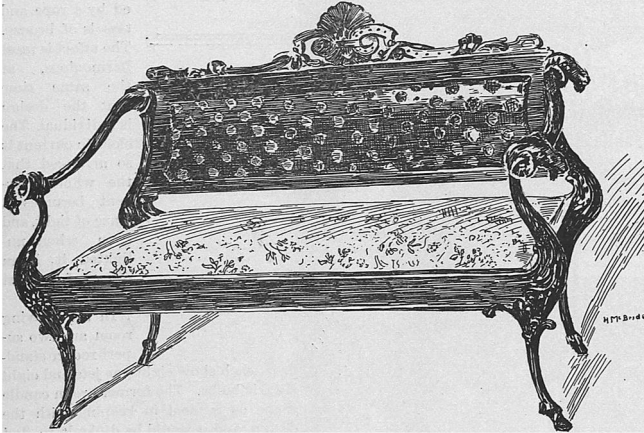
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Where the English manufacturers introduce symmetrical arrangements of mother-of-pearl in bedsteads of the better class, Oliver Brothers make use of the Mexican onyx. This idea is a most attractive one, and the judicious use of this beautiful natural product assists materially in decorating the otherwise somewhat monotonous appearance of the ordinary brass bedstead.

The most original feature of the display is their hanging canopy



ITALIAN DIVAN IN CARVED MAHOGANY. BY ZUCCHI & LAVEZZO.

for brass beds which is hung right above the bed, being suspended from the picture moulding above it. A canopy of this kind does not require any adjustment to the framework of the bed over which it hangs. As a furnishing scheme it is admirable, as it possesses the rare quality of universal use, and its introduction is a proof of the up to date enterprise that characterizes the productions of this progressive firm. We give an illustration of one of their brass and onyx beds, which is in itself a symbol of the modern development of taste that forms an appropriate excuse for such luxurious furnishings.

Italy has been celebrated in history, as well as in song and story, as the land of art, and the cognomens of the firm of Zucchi & Lavezzo betray the origin of the wonderful art furniture and fine and fancy furnishings manufactured by these gentlemen, which are incorporated in the exhibit of the Leggett-Groves Co.

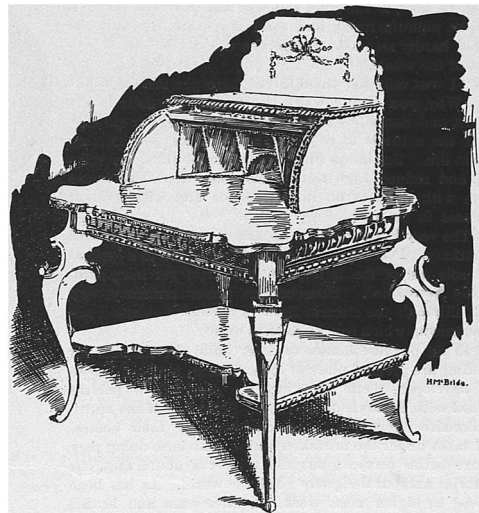
The modern demand for the reproduction of high-class antique furnishings suggested to these manufacturers the desirability of going back to first principles, and reproducing a line of furnishings based on Renaissance models. Their reproduction will be hailed with enthusiasm by those who consider quaintness a desirable qualification. Indeed, such sentiment is now very fashionable and promises to become still more so. Their chairs, settees, divans and cabinets are typical examples of the period of the Venetian Renaissance, and are throughout models of refined simplicity. They partake very largely of the classical element which began to make itself felt at that time; in fact, to the sixteenth century may be attributed the birth of the elegance and refinement which characterize the furniture of to-day. Many of the pieces are decorated with skillfully executed hand carvings and others with quaint designs in marquetry, most of the designs being executed in finely etched inlay of boxwood and celoid, a modern refinement unknown to the Raphaelites, but no less artistic, as it is indicative of American enterprise. It seems strange that such examples should have lain, ignored and neglected, for nearly three centuries, for want of the appreciation they so richly merit. The reappearance of these forms, which have more or less influenced the suites and chair frames of modern times, is a marvelous testimony to their artistic excellence. The variety of graceful shapes and forms to be met with in the designs of Renaissance furnishings is truly surprising, and indicates that the desire for novelty and original thought was in as much demand at that period as it is at the present time. The carved mahogany divan represented herewith, is one of the pieces for which Mr. Wright, who is in charge of the exhibit, has a special enthusiasm. Such goods have already taken the fancy of the trade, and with the advent of an improvement in the commercial situation, we predict for unique productions an enormous run of popularity.

S. P. PORTER.

THE largest section of the exhibition is devoted to the display of Mr. S. P. Porter, which includes the line of chambersuites made by the Hall and Lyon Furniture Co., the goods made by the Harrisburg Furniture Manufacturing Company, the Connorsville Cabinet Co., and other lines of goods of established merit. There is a fine display of library bookcases and combination bookcases and desks, produced in antique oak and curly birch, designed and finished in a manner calculated to captivate customers; a gents' chiffonnier, based on French line, with oval mirror, is an attractive novelty.

The entire display is a splendid achievement of talent, application and experience. The designs are all new and fresh, and in construction, selection of stock and beauty of finish are a great tribute to the artistic progress and mechanical capabilities of the furniture manufacturing trade.

Still another, and perhaps the most unique line of goods handled by Mr. Potter, is the line of boudoir toilet tables and ladies secretaires, manufactured by F. P. Cobham & Co., of Warren, Pa. The present fashionable infatuation for French forms and fancies is the *raison d'être* of the unique productions of the firm. Public taste is constantly demanding fresh thought at the hands of the furnishing community, and in the articles referred to, the designer has certainly asserted his right to a freedom of line altogether independent of constructional complications. To give our readers a correct idea of the form of the pieces in general, we represent a lady's fancy writing desk, made of veneered India satinwood, having pigeon hole conveniences, and a receptacle interiorly upholstered in rose silk, and exteriorly decorated with metallic enrichments in burnished gold finish. The roll-top cover is of embossed leather, showing the head of an animal with floral embossing. These three features of novelty of design, veneered cabinet work and leather tops, characterize all their desk pieces, the wood employed being rare satinwood, curly birch, birch burl, San Jago mahogany and figured mahogany. There is shown a boudoir toilet table in San Jago mahogany with gold bevelled edges and a lady's secretary in figured birch, rendered very effective with gilt enrichments of bow knot and borders. Such thoroughly fresh and attractive designs that stand midway between the more orthodox specimens of similar furniture and the more showy brass and onyx goods, ought to move well in the market.



LADIES' SECRETAIRE. BY F. P. COBHAM & CO.

TO decorate an interior entirely with architectural woodwork, is brutal; to decorate it entirely with drapery is womanish. The golden mean of woodwork and drapery is the manly method.